THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

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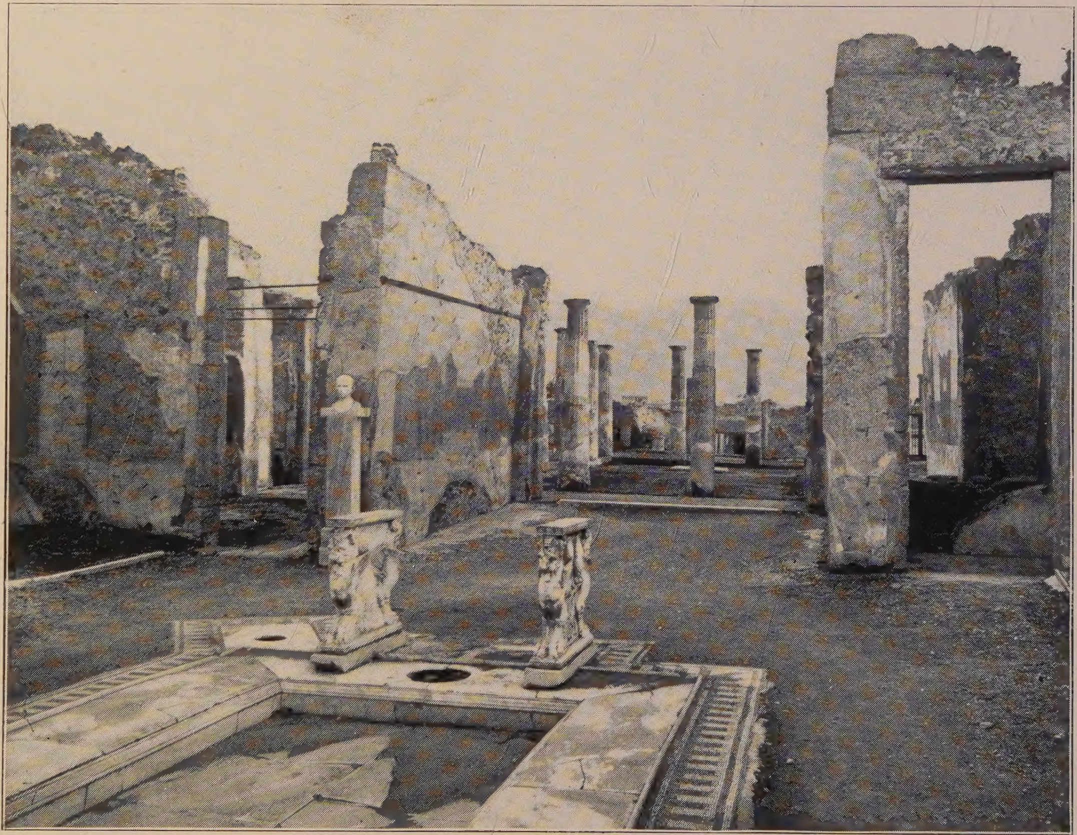
THE RUINS OF POMPEII.

ACCORDING to Roman legend the city of Pompeii was built by Hercules, and was so called because the hero there exhibited a long procession *(pompa)* of the captives he had taken in Spain. Although probably of Grecian origin, nothing certain is known of its early history. It underwent various reverses during the Punic and Social wars of the Romans; and must have been continually in danger from the volcanic disturbances of Vesuvius, although for a long time free from actual damage from this source.

It was situated on the shore of the Bay of Naples about thirteen miles southeast of the present city of Naples; and like Herculaneum, which was destroyed at the same time with it, is on the slope of Vesuvius. In the month of February, A.D. 63, an eruption occurred accompanied by earthquakes, which caused much damage, but as the city was almost entirely built of brick and stucco, this was at once repaired. On the night of August 29, A.D. 79, however, came the eruption which finally buried the city to a depth of from fifteen to twenty feet with a covering of cinders, mud and pumice. This eruption was peculiar in several respects. While Herculaneum, further up the mountain side, was overwhelmed with a flood of molten lava, which has made it difficult to excavate and study, Pompeii was buried to a greater depth and more completely, by a mass of loose material which has been comparatively easy to remove. One singular thing is to be noticed, namely, that the cloud of mud and ashes which descended upon Pompeii seems to have selected this unfortunate city, as it were, as a special victim; for it confined itself almost entirely to the city itself and extended only a short distance into the adjoining fields. It accomplished its work of destruction so quickly and with so little warning that many of the inhabitants were unable to escape; and most of the buildings with their contents were left exactly as they had been used immediately before the terrible catastrophe — the most valuable treasures in many cases untouched. So thoroughly was the city covered that, although known from the contemporary accounts of the Romans, it has been completely lost until about a century ago. It has therefore escaped the despoiling and rebuilding from which all other Roman cities of its time have suffered, and furnishes the most complete record which has come down to our time of the life of Imperial Rome.

Pompeii was essentially a country resort for the wealthy Romans, and in its arrangement was a miniature Rome, having a forum surrounded by temples and public buildings, and all the other features of its original reduced to a smaller scale. Its baths, theatres and circus were like those of other Roman cities, the latter situated at a distance from the forum. The streets were narrow and, like those of modern times, lined with buildings standing wall to wall with no intervening space. The polytheistic religion of this period de-



XXXIV.

House of Cornelius Rufus, Pompeii.

manded many temples dedicated to Roman, Greek and Egyptian gods, besides numerous altars and public places of worship. The houses are upon a small scale; generally of one, but sometimes of two stories.

The houses of Pompeii varied in size and arrangement, but followed one general scheme, resembling in their main features the plans of Vitruvius and the descriptions given by classical writers, such as Pliny. The entrance was through a narrow passage or vestibulum, into a hall or atrium, sometimes with (but more frequently without) columns; from this opened several bedchambers for the porter and for country visitors. At the extremity, if the house was large, were small chambers for the ladies of the household; and in the centre of the tesselated pavement was a shallow reservoir for rainwater admitted through an opening in the roof, which was covered with an awning when desired. Near this reservoir or impluvium, which had a peculiar sanctity in the eyes of the ancients, were sometimes placed the images of the household gods, or Penates. The hearth, often referred to by the Roman poets, and consecrated to the Lares, was, in Pompeii, almost always formed by a movable brazier. In some corner, often the most ostentatious place in the room, was deposited a huge wooden treasure chest, secured by strong hooks to a stone pedestal, and strengthened with iron or bronze bands and locks.

Beyond the atrium was the tablinum, in which the pavement was usually adorned with rich mosaics and the walls covered with elaborate paintings. This was the inner reception room, and from it opened the triclinium, or dining-room, and several smaller apartments. These rooms all opened on the peristyle or court, with its piscina or impluvium in the centre — an open area surrounded with a colonnade, and covered from the rain or sun by a movable awning. It was adorned with flowers, vases and statuary, and was the centre of that portion of the house devoted to the master and his family.

At the end of the peristyle was the kitchen and possibly a garden with a second court surrounded with columns, a picture gallery, another dining-room and various chambers.

At Pompeii, a second or third story was rarely of importance, being built only above a small part of the house, and containing rooms for slaves; differing in this respect from the more magnificent edifices of Rome, which generally contained the principal eating-room on the second floor. The apartments were ordinarily of small size; for in those delightful climes they received any extraordinary number of visitors in the peristyle, the hall, or the garden; and even their banquet rooms, however elaborately adorned and carefully selected in point of aspect, were of diminutive proportions, for they were rarely required to accommodate a company of more than nine or ten.

The view of the interior as seen from the entrance must have been very effective and imposing: — the richly paved and painted atrium opening into the graceful peristyle with its basin and fountain, and adorned with flowers, from which opened the banquet-room and garden — everywhere a wealth of decoration in both form and color.

The front of each house opening upon the street was almost invariably occupied by shops, even in those of the better class, while the portion devoted to the owner was in the rear with one or more courts and gardens.

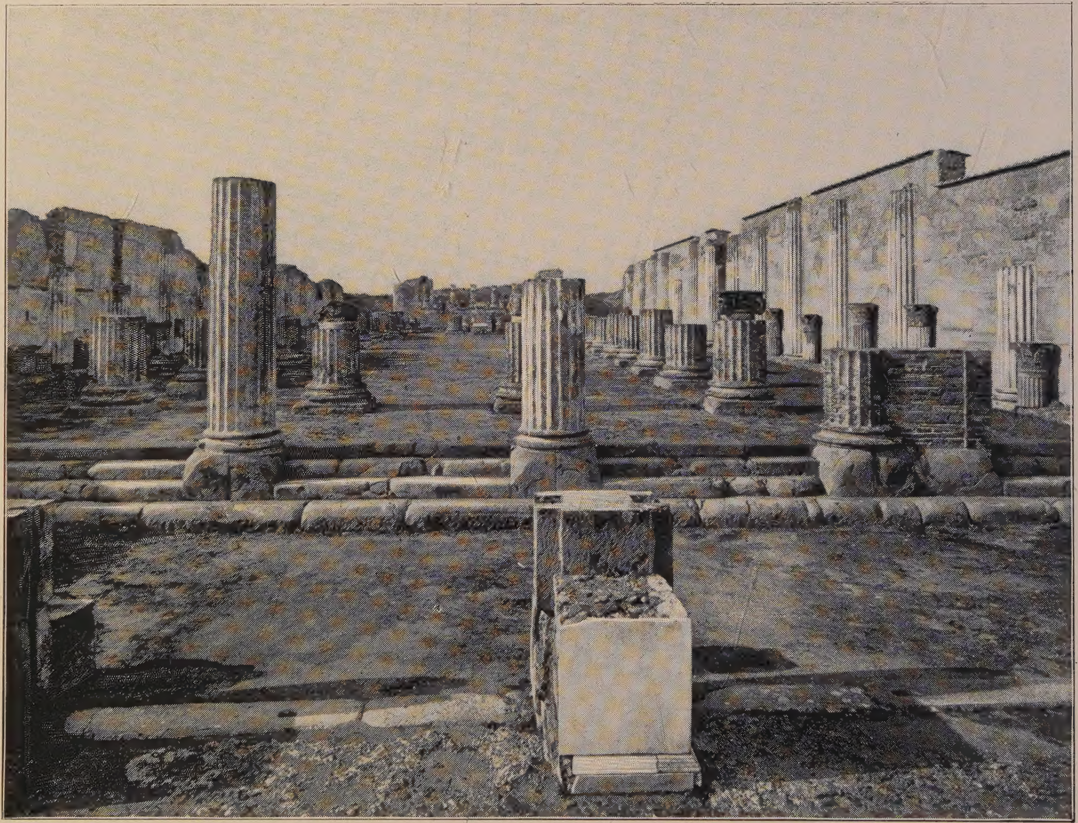
Bulwer has given in "The Last Days of Pompeii" a description of the houses of the city which is graphic and complete. He appropriated for the dwelling of his hero, Glaucus, the House of the Tragic Poet, and his description can be taken as typical of the usual arrangement of Pompeiian dwellings. It is given in condensed form below.

XXXIII.

HOUSE OF THE TRAGIC POET, POMPEII.

This house was at once one of the smallest and yet one of the most adorned and finished of all the private mansions of Pompeii; it would be a model at this day for the house of "a single man in Mayfair," the envy and despair of the cœlibian purchasers of buhl and marquetry.

You enter by a long and narrow vestibule, on the floor of which is the



XXXV.

The Basilica, Pompeii.

image of a dog in mosaic, with the well-known "Cave canem." On either side is a chamber of some size; for the interior part of the house not being large enough to contain the two great divisions of private and public apartments, these two rooms were set apart for the reception of visitors who neither by rank nor familiarity were entitled to admission to the penetralia of the mansion. Advancing up the vestibule you enter an atrium rich with wall paintings. On one side a small staircase admitted to the apartments for the slaves on the second floor, and one or two small sleeping rooms with painted walls.

You now enter the tablinum, across which at either end hung rich draperies of Tyrian purple, and was shut off at pleasure from the adjoining rooms by sliding doors. On the walls was depicted a poet reading his verses to his friends; and in the pavement was inserted a small and most exquisite mosaic, typical of the instructions given by the director of the stage to his comedians.

You pass through this saloon and enter the peristyle; and here (as was usually the case with the smaller houses) the mansion ended. From each of the seven columns which adorned this court hung festoons of garlands; the centre, supplying the place of a garden, bloomed with the rarest flowers placed in vases of white marble, that were supported on pedestals. At the left hand of this small garden was a diminutive fane, resembling one of those small chapels placed at the side of the roads in Catholic countries, and dedicated to the Penates; before it stood a bronzed tripod: to the left of the colonnade were two small cubicula or bedrooms; to the right was the triclinium or dining room which has been named by the antiquaries of Naples "The Chamber of Leda" from the subject of the paintings upon its walls. Round the table of citrean wood, highly polished and delicately wrought with silver arabesques, were placed the three couches which were yet more common in Pompeii than the semi-circular seat that had grown into fashion at Rome; and on these couches of bronze, studded with richer metals, were laid thick quiltings covered with elaborate broidery, and yielding luxuriously to the pressure.

XXXIV.

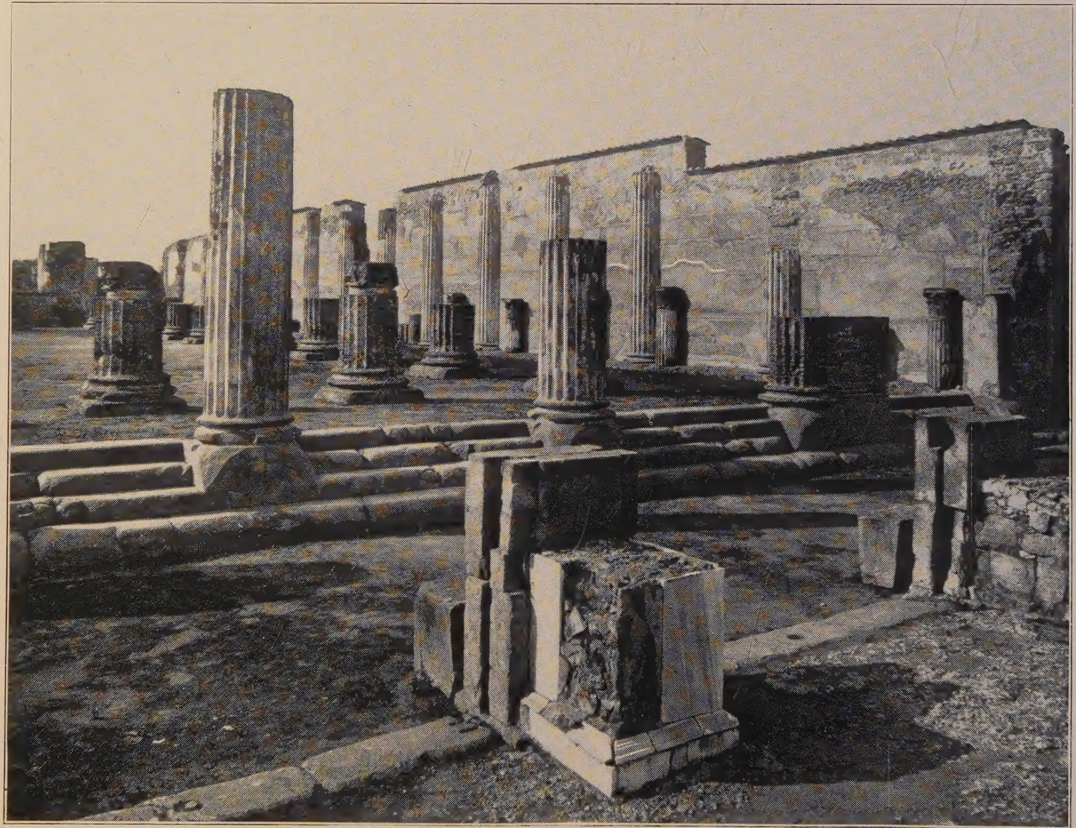
HOUSE OF CORNELIUS RUFUS, POMPEII.

The house of Cornelius Rufus is noteworthy for the remains of its handsome atrium, with a bordered impluvium or basin, shown in the illustration, beside which still stand the marble supports of a table, gracefully carved with lions, that have often been imitated by modern designers. The plan is similar to that of most other houses in the city. Beyond the atrium is seen the peristyle with its eighteen Doric columns. The house derives its name from a statue inscribed with the name of Cornelius Rufus.

XXXV., XXXVI. AND XXXVII.

THE BASILICA, POMPEII.

The Basilica faces on the southwest angle of the Forum and in plan is approximately a rectangle of 83 by 220 feet, surrounded on all four sides by interior ranges of columns, and having at the western end a rectangular tribune projecting inward from the back wall. It opened on the portico of the Forum by five doorways separated by piers and probably closed by wooden barriers and light gratings. Within these doorways was a narrow vestibule, separated from the main body of the interior by a flight of five steps, two piers, and two central columns. The central space was surrounded by twelve large columns on each side, with two intervening at each end. These columns were very solidly built of specially shaped bricks, and coated with a fine-grained hard stucco. From the size of these columns it is clear that there can have been no second range above them. To the central columns, corresponded engaged columns against the walls, which, as well as the columns of the vestibule and those in the line of the front of the tribune, are of much smaller size, indicating that there was here a superposed order. Many fragments in tufa, of this order, have been found with Ionic capitals. They show



XXXVI.

The Basilica, Pompeii.

that the upper story consisted in great part of colonnades, left open for the lighting of the building. There is indication that there were no floored galleries over the aisles. The tribune was raised about six feet, and was closed on the sides with walls, and open in front, supported by six columns whose intercolumniations show marks of gratings. Beneath it there is a vaulted chamber of problematical use: it does not appear to have been a prison. It was richly decorated with moulded stucco. The building was roofed with timber. The wall decorations were imitations of colored marbles. In date it probably belongs to the second century B.C. It was damaged by the earthquake of 63 A.D., and was undergoing restorations, including the decoration of the tribune with marble, when the great eruption came.

XXXVIII. AND XXXIX.

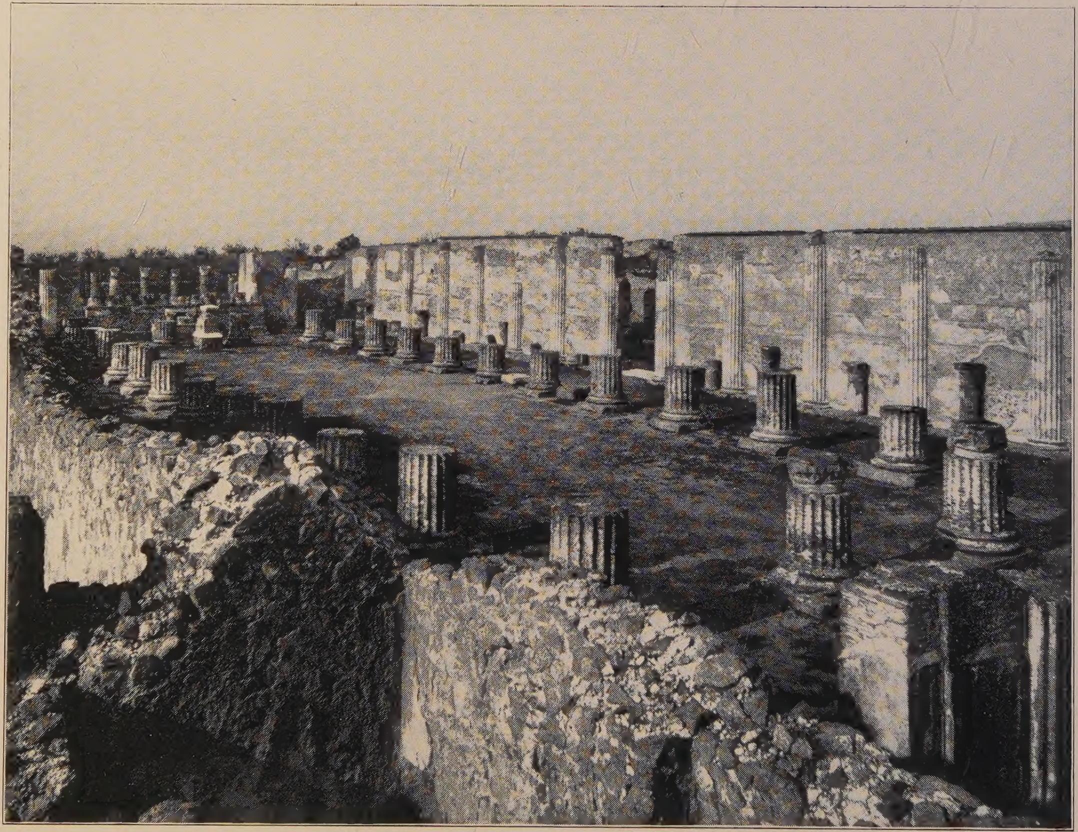
HOUSE OF MELEAGER, POMPEII.

This is also known as the House of the Nereids. It was excavated in 1830 and 1831, and stands near the city wall. Like the others selected for illustration, it is not one of the largest, but is, like them among the handsomest and most charming Pompeiian houses. The front was covered with plain white stucco imitating stone, and resting on a plinth, colored to resemble gray marble. It has no shops in front; and the plan differs from most Pompeiian houses in one other important particular. The vestibule and atrium are arranged as usual; but the peristyle, instead of being placed behind the latter, is at one side — the left upon entering. The two plates show this peristyle from two points of view, the first looking towards the rear where there was a central feature or rectangular apse probably used as an open summer dining-room. This was apparently divided into two stories supported by columns, and was flanked by exedræ, one on each side. At the left hand corner in a projecting ell was a closed dining-room, beside which was the spacious bedroom of the master of the house. The second plate shows a view from the opposite direction, towards the front wall of the house. This is one of the largest and most magnificent apartments yet found in Pompeii. It has twenty-four columns built of brick and small stones and coated with stucco. The lower portions of the columns have, as usual, the flutes filled with a bead, and are painted red; the upper portion was white. The square opening in the pavement shown in plate XXXIX. was a reservoir to receive rainwater from the roofs, conducted by the gutter surrounding the peristyle. The impluvium in the centre was faced with white marble and lined with stucco painted blue. It was kept filled with water supplied through the fountain in the centre, and a bronze cock at the top of the flight of steps, thus forming a miniature cascade. The atrium is in the Tuscan style, without columns; and the rooms opening from it are fewer and simpler in plan than is usual. The large earthen jar shown in the illustrations, contained lime, when found, and has led, together with other evidence, to the conclusion that the house was being repaired at the time of its destruction. The decoration is everywhere very rich. The mosaic floors are of *opus signinum* with inlaid patterns. The wall painting, in the late Roman styles, is lavish. Throughout the building there is frequent repetition of decorative motives derived from the sea, such as nereids, dolphins and sea-monsters. This suggested one of the names by which the house has been known.

XL.

HOUSE OF THE CACCIA, POMPEII.

This view gives a slight indication of the painted wall decorations which are so familiar to all students of classic art. The other features already described,— the impluvium, mosaic pavement, and view of the peristyle, — give a suggestion of the charming way in which the rooms of these houses opened, one into another, giving vistas and groupings which illustrate the charm of formal planning. These houses follow an accepted scheme of planning; but this is infinitely varied according to individual needs and conditions, and combines many of the advantages of both formal and picturesque treatment.



XXXVII.

The Basilica, Pompeii.

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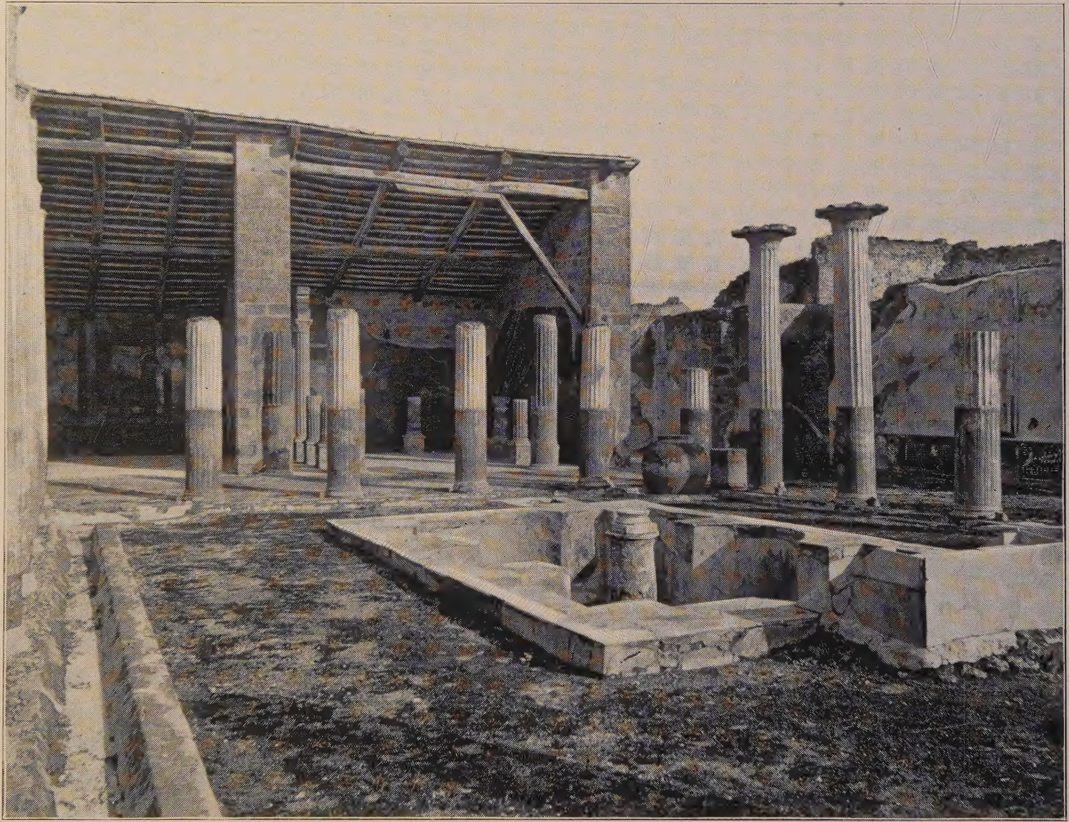
There is little doubt in the minds of thoughtful students that one of the main reasons for the interesting and satisfactory effect of all good architecture upon the observer is due to the intimate relation which has existed between the architect and the building. As this relation becomes closer, the charm and fascination of the building becomes greater. The complexity of modern building operations tends to make the architect of today an executive rather than a designer and craftsman, and thus prevents the close connection between him and his building, destroying the personal quality in his work. This condition is frequently deplored; and many remedies have been suggested which, if adopted, would result in improvement. It is a perennial question for discussion among architects. In the November number of the BROCHURE SERIES extracts were given from a paper bearing upon this subject, read in England by Mr. T. G. Jackson. The discussion of the paper by others present when it was read, brought out a number of points not mentioned by Mr. Jackson.

Mr. Owen Fleming said that he had listened with very great pleasure to a most thoughtful investigation of the problems that faced modern architects who were anxious to put into their work the same spirit that we found and admired in ancient work and that we missed and deplored, speaking of it as a whole, in modern work. We realize the very great difficulties that lay in the way of any return to the almost idyllic picture of mediæval times which Mr. Jackson had sketched out. He (the speaker) knew of one old student of the Association, Mr. Detmar Blow, who had given up some excellent opportunities of becoming a good paper architect, and had articled himself to a firm of masons and had worked on actual building. He believed that Mr. Blow was of opinion that his future work would certainly be better for the experience thus gained. There were a few other architects, though they could be counted on the fingers of one hand, who had been self-sacrificing enough to take a similar course. Having regard to modern conditions — to the intricacies of planning referred to by Mr. Jackson, and to a matter to which Mr. Jackson had not referred, but which had always been a great difficulty with him (the speaker), viz., the problem of getting an estimate before one began to build (which seemed to him to be impossible under any system of building without careful drawings) — with these difficulties before one he did not think we could hope to return to the ways of the past. But he thought there were things we could and should do, and it would be interesting to consider what the Association had done and could do. Among the visitors to their studio their older friends were now reinforced by men like Mr. Jackson, Mr. Prior, Mr. Lethaby, Mr. Ricardo, Mr. Voysey, and others — in fact, nearly all those who were earnestly desirous of carrying forward a practical scheme of education. Last year at the School of Design and Handicraft they began a new system, and, instead of trying in a scrappy way to sketch out building after building month after month, they resolved to take one building and work it out thoroughly, dealing with each material separately. The system was fairly successful, and this year it had been developed, and when the work of that school came to be exhibited, as it would be within the next two or three months, his hearers would feel encouraged at the result, and would begin to think that the right course was being pursued. This year they had deliberately put on one side the reproduction of past forms. What was aimed at was to study the material — to get at the real thing and the possibilities of the material with which they



XXXVIII.

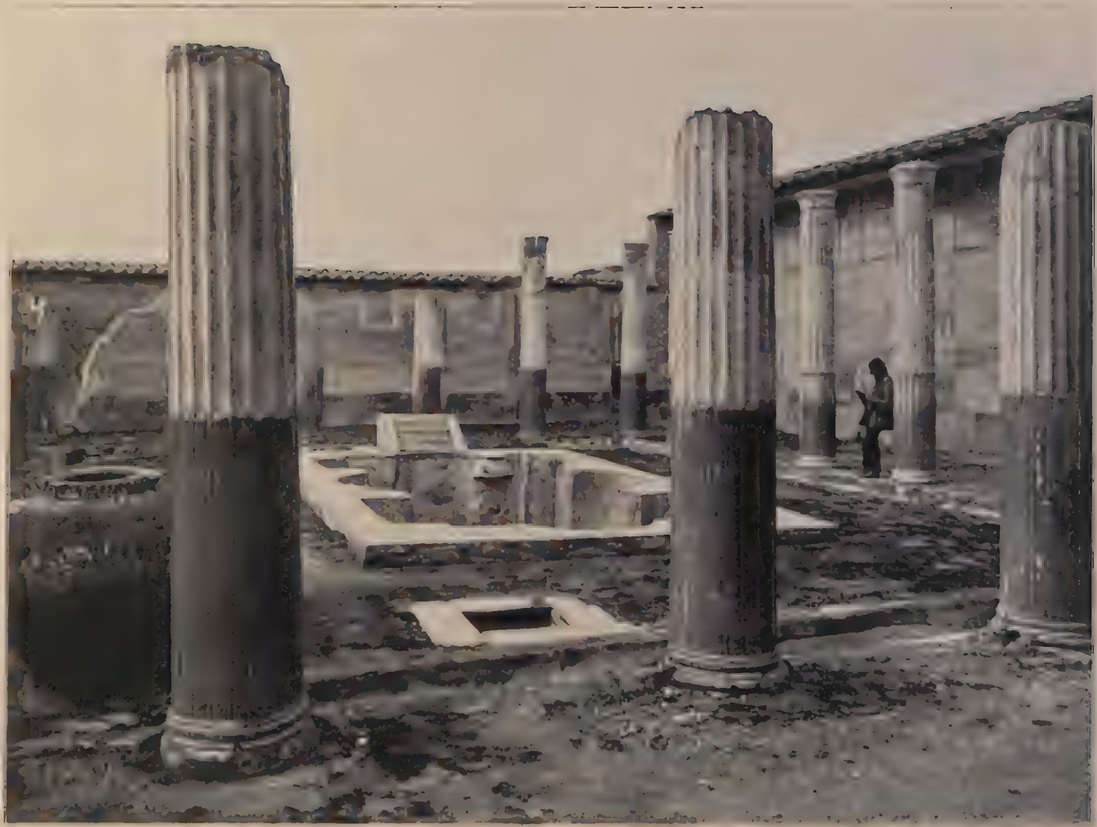
House of Meleager, Pompeii.

had to deal. When this was satisfactorily done, then their drawings would be simply diagrams illustrating as far as was necessary how certain materials ought to be treated. They had been working, owing to the kindness of Mr. Lethaby, at the new School of Arts and Crafts, which was going to do a very great deal towards the improvement of artistic handicraft. They had been working in stone and lead, and some of the recent results were thoroughly satisfactory. He thought that the Association had arrived at a critical period of its existence, and he feared that there would be a struggle between those who believed in the academic method of treating architecture and those who believed in the practical. He did not object to examination as examination. He had spent years in preparing for the Institute Examination himself, but though he did not know it then, he now thought that those years had not been used to the best advantage. But, for all that, he did not wish to evade the Examination; as they had to pass it, let them get through and be done with the matter, and then turn their attention to real architecture and building. Mr. Lethaby had recently told him that they had practically only to ask the Technical Board and good workshops would be placed at their disposal, and he (the speaker) hoped that some possible system would be adopted by means of which those workshops could be incorporated in the Association's new premises. It did seem to him to be essential that the workshops should be on the premises, so that when they entered their premises they would have oral demonstration that real handiwork was being carried on. Architectural students would then feel as engineering students do, viz., that they were part of a living, working profession.

Mr. H. W. Pratt said he had been more and more led to believe that an architect's education was not sufficient unless he had a very considerable knowledge of almost every handicraft with which he would have anything to do; and although Mr. Jackson would like architects to know as much as possible of those trades, yet he supposed that Mr. Jackson meant that every architect should be specially taught some handicraft, and he, no doubt, would agree that a proper knowledge of one handicraft would be better than a smattering of many. There was, no doubt, a tendency, and technical schools seemed to have exhibited it, in the direction of the acquisition of a smattering of handicraft work, which led to the students going about their work in an amateurish sort of way. He would be very sorry indeed if technical education on these lines should be taken up by architects. He thought that if an architect in his student days took up masonry, or carpentry, and confined himself to one or the other, he would fulfil all the conditions that might be reasonably expected of him. Mr. Jackson's ideal was a very high one, but he had brought it down to attainable limits, and he (the speaker) felt sure that they would do their best to forward the movement by combining with the crafts for the development of architecture as a whole.

Mr. C. H. Brodie said that young architects should all try to go as clerks of works for some time upon buildings being erected. If young architects were to do this, and were to see the erection of a building from the excavation to the finish, the result would be very satisfactory; no architect, in fact, was thoroughly competent unless he had had such opportunities. An architect clerk of works, especially one with artistic leanings, would make it his business to go into workshops to see the different parts of a structure made in different materials. In reference to engineers, they as a body knew much more about their work than architects, and that result was obtained because engineers were bound to spend a portion of their time as students on works in progress; and until architects did that he thought they would be as blind men leading the blind. In addition, of course, the young architect might take up some handicraft; but, at least, he should be upon one building during the whole time of its erection.

Mr. Banister F. Fletcher said that he was inclined to think that no evidence had been shown that it was necessary for an architect to work at any trade. Of course, if an architect had anything to design he could go to a workshop and witness the process of carrying out



XXXIX.

House of Meleager, Pompeii.

designs in the material which he desired to use, and if the architect had not sufficient intellectual capacity to observe the particular qualities which the material possessed, he (the speaker) did not think that such knowledge could be gained at the bench. As to Mr. Fleming's reference to the academic *versus* the practical architect, he (the speaker) was always dubious about the practical man. Was Mr. Norman Shaw a practical or an academic architect? He was rather inclined to think of Mr. Shaw as an academic architect, and yet, if they looked at Mr. Shaw's joinery, they would see that although he never worked at the bench, his work had been put together in a masterly way. Could the Paris Opera House have been designed by any one but an academic architect? Suppose that a Paris Opera House had been designed by a "practical" architect, should we feel satisfied with the result? An architect was a man who had to use his head, and when he was able to do that, and could plan buildings properly, he might turn his attention, though it would be late in life, to bench work. Architects were expected to know everything, and the opinion of Vitruvius as to what an architect should know was a moderate one compared with that of modern educationists. Then there was the client's point of view; an architect should take care to remember that. Having got a client, if they were not careful to remember his point of view, they would probably never get another. They could not get rid of the fact that in the nineteenth century an architect was very largely (although Mr. Jackson would not agree with that) a business man. A client expected an architect to be able to protect him, and if architects did not do that they would be neglecting one of the principal duties for which they were employed.

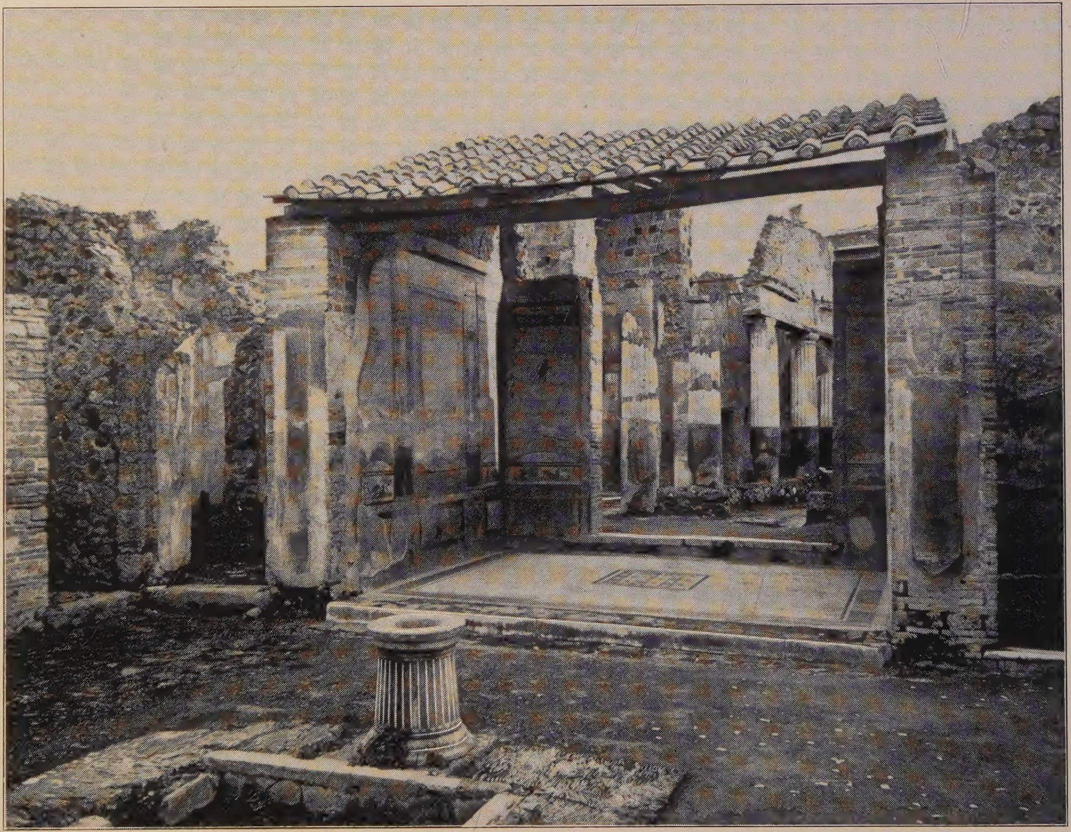
Notes.

A very ingenious plan has been adopted by Samuel Cabot of Boston to facilitate the selection of colors for staining shingled houses. Four colored prints of one of Mr. William Ralph Emerson's charming cottages have been bound together so that they are exactly "in register," as the printers say, one under the other. Each print is cut on the roof-line, so that the top or bottom portion can be folded over and show the print beneath. By this means the roof of one can be shown on the walls of the one below, or *vice versa*, and so on, giving a number of different combinations at will.

Just as an accurate, well-drawn map or plan has an interest to an appreciative person, aside from what it is meant to represent, so a collection of mathematical instruments, or even an illustrated catalogue of them, has a fascination for one who knows their use. If the interest in mechanical devices and instruments of precision is as widespread as the writer has good reason to believe, and as his own experience indicates, the illustrated catalogues of dealers in such devices will, for a long time to come, be to grown-up men picture-books of the same unfailing interest as the familiar nursery companions of our childhood. For years the catalogue of the Keuffel & Esser Company of New York has been the most complete of this class of American publications and always repays careful study.

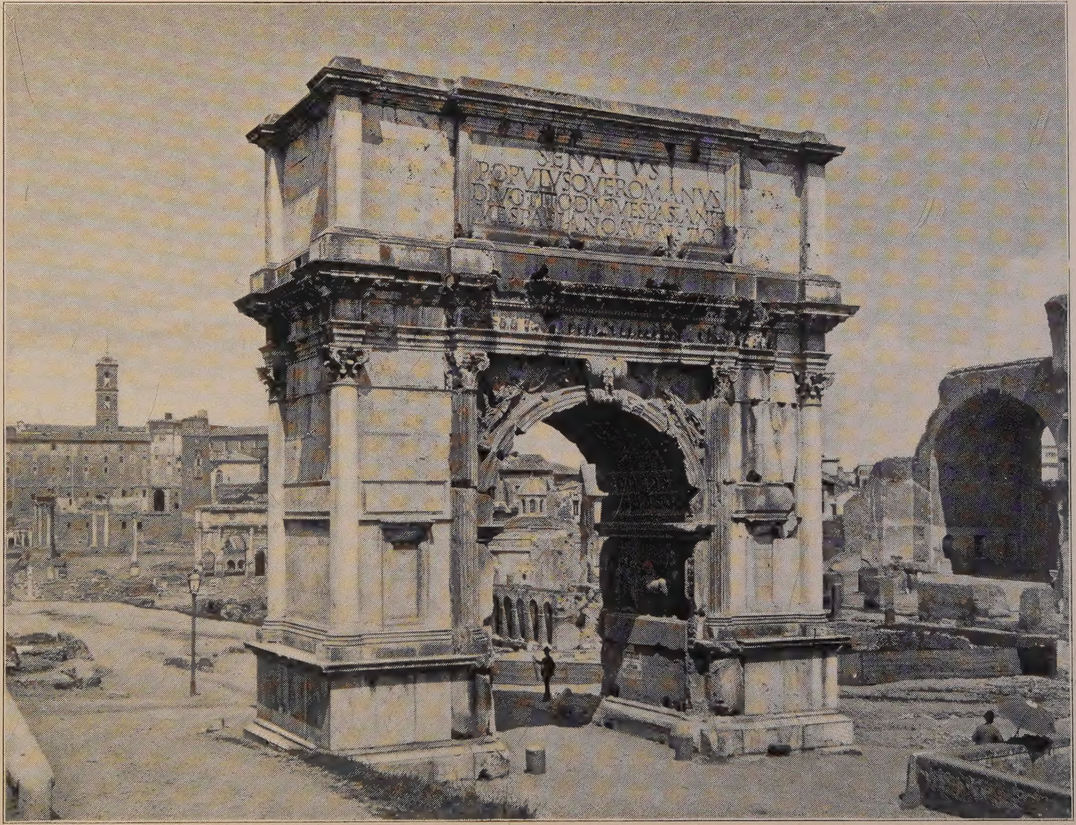
A large proportion of American architects are called upon at some time to design public buildings of one kind or another. Schools, fire and police department buildings, hospitals and public institutions are constantly being required, and unfortunately there is very little available information upon these problems, and almost nothing in systematic shape for reference. Scattered notes and occasional plans have been published, but it is difficult to find them when required, as they often are, at short notice.

The work of Mr. E. M. Wheelwright, former city architect of Boston, included an unusually wide range and large number of public buildings. A description of these, with full illustrations, will be given in the forthcoming monograph of Mr. Wheelwright's public work, to be published by the Bates & Guild Company. An announcement will be found in the advertising pages of this number.



XL.

House of the Caccia Pompeii.



XLI.

The Arch of Titus, Rome.